

## ACT II.

## SCENE I.

*Allegro con brio.*

PIANO. *f*



Piano accompaniment for the first system of music. The right hand features a melodic line with eighth and sixteenth notes, including a trill (tr) near the end. The left hand provides a harmonic foundation with chords and moving lines.

Piano accompaniment for the second system of music. The right hand continues the melodic development. The left hand includes dynamic markings: *f cres.* (forte crescendo) and *dim.* (diminuendo).

Piano accompaniment for the third system of music. The right hand includes a Clarinet (Clar.) part and a Flute (FL) part. The left hand has a *p* (piano) marking and a *Ped.* (pedal) instruction.

## KING RICHARD.

Vocal and piano accompaniment for the first line of the song. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The lyrics are: "Strange lodg - ing this for Eng - land's King, . . . A thiev - ish".

Vocal and piano accompaniment for the second line of the song. The vocal line continues with the lyrics: "fri - ar for his host, And for his food his own dun deer, By". The piano accompaniment includes a *p* (piano) marking.

*ad lib.* **C**

out - law's moon - light ar - row slain. Yet bet - ter than the pomp of kings Is this free

life in for - est glade; And bet - ter far my bur - ly host Than the false

Lou - is, King of France, Or Aus - tria's Duke, or mine own bro - ther John.

Till I have learned that bro - ther's plans, Here will I lie and take mine ease, *a tempo.*

*cres.*

**D**

Couch'd like a stag in greenwood co-ver-ture. Ho, jol-ly host! Where

*ad lib.*

*tr* *f*

**FRIAR TUCK.**

art thou? Here am I!

**E**

*p*

bring thee wa-ter from the well, Where-in 'twixt dawn and set of sun

Ho-ly . . . Saint Dun-stan did bap-tize Five hun-dred red-hair'd

## F KING RICHARD.

hea - then Danes. In truth a won - der - work - ing well, Whose crys - tal

wa - ters can so paint A her - mit's face with ro - seate

hues! If thou wert not so strict a saint,

Stout - ly I'd swear by book and bell, The wine . . . cup thou

## FRIAR TUCK.

didst not re - fuse. Peace, . . . i - dle man !

Wert thou as I, On pulse and wa - ter would'st thou dine; But since thy car - nal

thoughts in - cline Be - yond my strict . . . so - bri e - ty, I do be - think me

of a pie . . . Of ven' - son, And a stoup of ro - sy wine, Which a'

good keep - er gave me one fine day. Lest a poor wea - ry tra - vel -

King.  
- ler come . . my way. That poor wea - ry tra - vel - ler am

I; So let's to sup - per pre - sent - ly. A

hand, *tr* mine host; let's hale thy ta - ble forth, And

*staccato.*

sup like free - men in the for - est air. Out with thy ven - son pas - ty and thy

The first system of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#). The tempo is marked 'L' (Lento). The lyrics are: 'sup like free - men in the for - est air. Out with thy ven - son pas - ty and thy'.

wine.

*cres.* *f*

The second system of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#). The tempo is marked 'L' (Lento). The lyrics are: 'wine.' The piano accompaniment includes a crescendo marking (*cres.*) and a forte marking (*f*).

*tr* *tr* *tr* *tr* *ff*

The third system of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#). The tempo is marked 'L' (Lento). The piano accompaniment includes trills (*tr*) and a fortissimo marking (*ff*).

*ff* *ff*

The fourth system of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#). The tempo is marked 'L' (Lento). The piano accompaniment includes fortissimo markings (*ff*).

The fifth system of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#). The tempo is marked 'L' (Lento).





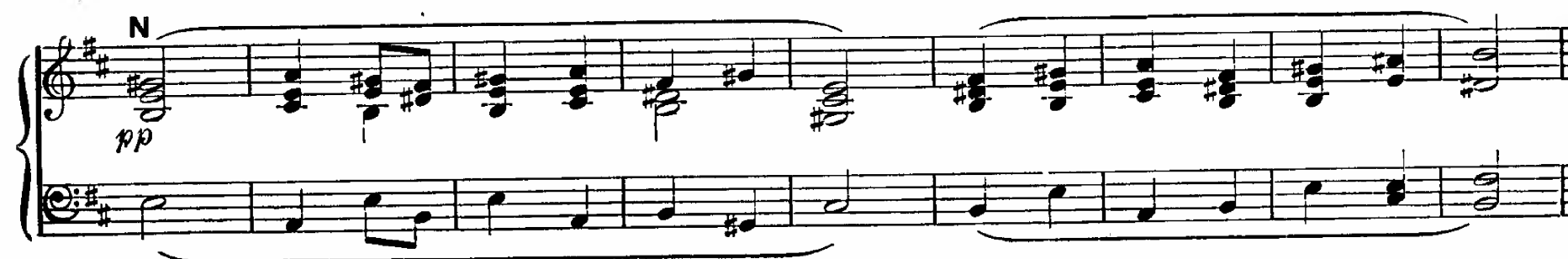
First system of musical notation. The treble staff contains a melodic line with a fermata over a half note, marked with an 'M'. The bass staff contains a rhythmic accompaniment. A 'Ped.' (pedal) marking is present at the end of the system.



Second system of musical notation. The treble staff features a melodic line with a 'dim.' (diminuendo) marking. The bass staff has a 'p' (piano) marking and a 'Ped.' (pedal) marking with an asterisk.



Third system of musical notation. The treble staff has a 'dim.' (diminuendo) marking. The bass staff begins with a 'Ped.' (pedal) marking.



Fourth system of musical notation. The treble staff starts with a 'pp' (pianissimo) marking and an 'N' (ritardando) marking. The bass staff continues the accompaniment.



Fifth system of musical notation. The treble staff has a 'p' (piano) marking. The bass staff continues the accompaniment.



Sixth system of musical notation. The treble staff has a 'V' (crescendo) marking. The bass staff continues the accompaniment.

## KING RICHARD. RECIT.

There is a cus - tom in the East, When stran - gers meet in mer - ry feast, That host should

*Moderato.*

*fp*

## FRIAR.

ne - ver fail to share Withstranger guest his good - ly fare, To prove no taint of poi - son there. If tru - ly 'tis the

O

*a tempo.*

cus - tom, I Will do my - self some vio - lence, And for the nonce will share thy meal. Drink

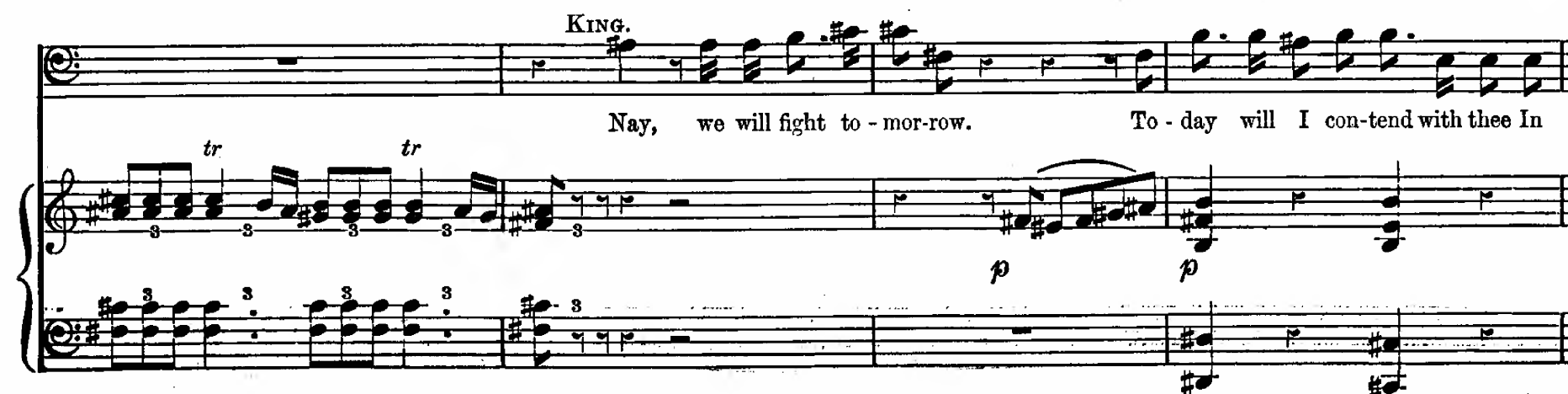
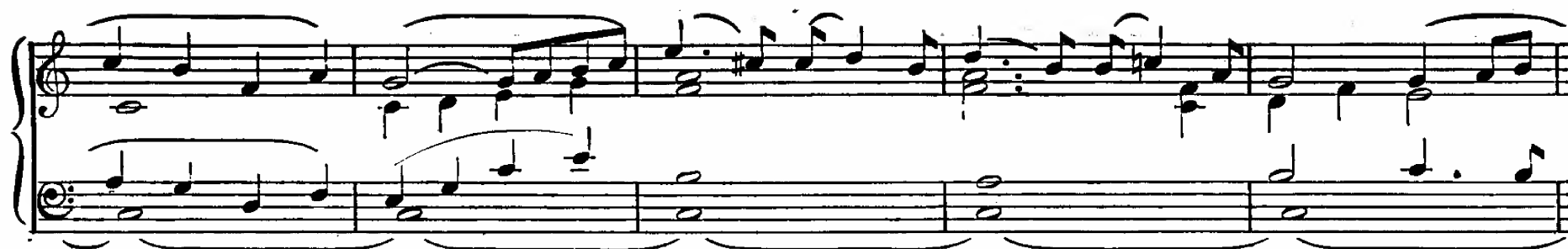
*p*

## KING RICHARD.

P

fair, I pray thee. Skoal to my hon - oured guest! Was hael! Drink hael, . . most ro - sy friar!

*p*



peace-ful art of min-strel-sy. **R** Reach me yon harp, I pray thee. **FRIAR.** But first drink deep! **KING.** So

be it, jo-vial wine-skin! An-oth-er draught for me, and

so, The harp . . . to my heart! . . . I

*Andante allegretto.*

ask nor wealth nor cour-tier's praise, That woos a wea-ry King, . . . If

I may ride the wood-land way And breathe . . . the air . . . of spring, . . . the

air . . . of . . . spring. . . . . An ash-en spear in strong right hand, Good

horse be-tween the knees; What trea-sure can a king com-mand More glo-ri-ous than

these? What trea-sure can a king com-mand More glo-ri-ous than these, . . . More

*dim.* T

glo - rious than . . . these? I rouse me with the

dawn's firstlight, And breast the sha - dow'd hill; . . . I know the for - est's deep de-light When

all the leaves are still. . . . There . . would I bend with whis - per low, . . To

*p trem.*

woo the nut - brown maid, And see her blush - es come and go, And see her

*ad lib.*

blush - es come and go Be - neath the dap - pled shade. . . . And

*V a tempo.*

forth I ride neath liv - ing green To hear the thros - tle sing; . . . And bird and wan - d'ring

knight, I ween, Are hap - pier than the King, And bird and wan - d'ring knight, I ween, Are

hap - pier than the King, . . . are hap - pier hap - pier than the King! . . .

*cres.*

And bird . . . . and knight . . . are hap . . .

*cres.* *f*

. . . pier than the King! . . . Are hap - pier than . . . . the

*f*

Ped. \*

Ped. \*

King! . . . . Not

*a tempo.* *ff*

FRIAR. RECIT.

*a tempo.*

bad, say I, nor bad - ly sung! I drink to wan - d'ring knights - at - arms, And to

*p*



*ad lib.* *a tempo. Moderato.* KING.

all gal-lant men in-deed! But thou art none, not thou, I swear, Who pour-est wa-ter in good wine! Didst thou not

*ad lib.* *a tempo.*

say 'twas from Saint Dun-stan's well? Shall I not qual-i-fy my cup With li-quor loved of ho-ly

FRIAR.

Saint? 'Tis true! Full ma-ny heath-en in that well Did the Saint

plunge for their e-ter-nal good; But nei-ther chron-i-cle nor pop-u-lar tale Doth state he

drank its wa - ter. Now hear me sing, and own thy - self a crow!

*f* *sf* *p*

*Allegretto pesante.*

*f* *ff*

FRIAR.

1. The wind blows cold a - cross the moor,  
2. The wind a roar - ing song may sing,

*f* *p*

With dri - ving rain and ren - ding tree: . . .  
In crash - ing wood or fright - ed town: . . .

*mf*

X

It smites the pi - ous her - mit's door, But not a jot cares  
It whirls the man - tle of a king As 'twere a beg - gar's

he, For close he sits with - in, and makes his mer - ry  
gown; But car - ing not a jot, we sing and drain . . . the

*p*

din, Close he sits with - in, and makes his mer - ry din, . . . } With his  
pot, Car - ing not a jot, we sing and drain the pot, . . . }

*rit.*

*colla voce.*

Y *a tempo.*

"Ho, jol - ly Jen - kin, I spy a knave in drink - in'; And trowl . . .

*marcato e tenuto.*

the brown bowl to me! Then ho, jol - ly Jen - kin, I

*p* *più f* *p* *p*

spy a knave in drink - in', And trowl, . . . . . and trowl the bon - ny bowl to

1st time.

2nd VERSE.

And trowl, . . . . . and

me!"

2nd time.

CHORUS.

Then ho, jol - ly Jen - kin, I

trowl the bon - ny bowl to me!" Then ho, jol - ly Jen - kin, I

*f* *f*

Ped. \* Ped. \*

spy a knave in drink - in', And trowl . . . . . the brown bowl to

spy a knave in drink - in', And trowl . . . . . the brown bowl to

me! Then ho, jol - ly Jen - kin, I spy a knave in drink - in'! Then

Ped. \* Ped. \* Ped. \*

trowl, . . . then trowl, . . . then trowl the bon - ny bowl to me!

trowl, . . . then trowl, . . . then trowl the bon - ny bowl to me!

*ff colla voce.*

Ped. \*

*ff*

RECIT. FRIAR TUCK.

And now for com - bat!

*f*

Where's this friend of mine? No friend-ship stands till blows have passed. What say'st thou, friend? Broad-sword or

KING.

quar-ter-staff? Nay, I'll not hurt thee! I do pro-test I love thee so, I would not crack thy sha-ven

crown.

But if thou need'st a test, I'll stand, And thou shalt strike me with thy

FRIAR.

hand, And af-ter thou shalt bide my blow. No "af-ter" shall there be. A

sen-night long Thou shalt lie gas-ping, ere thou rise a - gain. Stand, and stand firm!

By all the saints in Sax - on cal - en - dar, He must be root - ed like an an - cient

*KING.* oak! Stand, and stand firm! *Animato.*

*LOCKSMY. RECIT.* What fol - ly have we here? A-rise, Thou rolling

cask ! Up, up, I say ! This is no time for re - vel - ry. And

*a tempo.* *sf* **RECIT.** *f* *p*

thou, Sir Knight— in Ash - by's lists Thou wert a man in - deed ! Now of thy

*p* *f* *dim.*

man - hood I de - mand Suc - cour for Ce - dric, Thane of Ro - ther-wood, And for his ward Ro -

- we - na, false - ly ta'en By vi - zored knaves and borne to Tor - quil-stone. *f* **CHORUS.** To To



## LOCKSLEY.

And by a strangemis-chance, Ce - dric's own son, Borne in the lit - ter of - a

Tor - quilstone!

Tor - quilstone!

wealth - y Jew, Was cap - tured with his hosts, and lies in - terned And wound - ed in the

same ac - cur - sed walls! I ask thy aid for gal - lant I - van-hoe.

CHORUS.

For

For

*a tempo.*

KING.

My aid for I - van-hoe? Why waste your words?

I - van-hoe!

*ff* *p*

Gather your men! Be speed-y! On my soul, If but a hair be harmed of Wil-fred's head, I'll tear their

Ped. \*

cas - tle piece - meal with my hands And give their bo - dies to the kite. My

Ped. \*

friend, My friend of friends! Let there be no de-lay! Sound bu-gles and a

Ped. \* *p cres.*

way! To Tor - - - quil - stone!

TENORS. *ff*  
To Tor - quil - stone, to

BASSES. *ff*  
To Tor - quil - stone, to

*f* Ped. \* *ff* *f*

*ff* Tor - quil - stone! . . . Bis.

*ff* Tor - quil - stone! . . .

*ff* Ped. \*

19,001.

## SCENE II.

*Allegro con brio.*

PIANO.

*ff*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

A CEDRIC.

Will not our cap - tor dare to show his face?

19,001.

DE BRACY. CEDRIC.

Aye, that dare I. De Bra-cy! Trai-tor!

Who hast bro-ken bread In mine own hall!

dim. f p Ped.

ROWENA.

I do be-seech thee, In mer-cy let us go;

\* Ped. \*

As thou art knight of no-ble name and blood.

Ped.

I do en - treat thee let us hence in safe - - ty!

In mer - cy let us go! In

*cres.*

**C** *Allegro moderato.* DE BRACY.

mer - - - cy let . . us go! The fate of

*dim.* *p*

war, the wile of love!

*mf*

I here de - clare my - self the loy - al lov - er Of

Ped.

this most love - ly la - dy; and I bear the sanc - tion

of our sov'-reign liege, Prince John; And . . .

L.H.

*D Allegro molto.* *CEDRIC.*

she shall be . . . De Bra - cy's hon - our'd bride. By heav'n,

ra - ther would I see This la - dy life - less on her bier Than

yield her to thee! Faith - less knight, Is

it thy Nor - man chi - val - ry To make weak wo - men mad with fear, And

woo them in a dun - geon's gloom? . . . . Peace, friend, I



CEDRIC.

prayer! Speak not so loud-ly: Dost thou not fear to per-il thine own son? My

The first system shows Cedric's vocal line in a single staff with a treble clef and a key signature of one flat. The lyrics are "prayer! Speak not so loud-ly: Dost thou not fear to per-il thine own son? My". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes dynamic markings like *p* (piano) and features arpeggiated chords.

son? This is some i-dle tale To fright-en me! I say I have no son! . .

The second system continues Cedric's vocal line with the lyrics "son? This is some i-dle tale To fright-en me! I say I have no son! . .". The piano accompaniment continues with similar arpeggiated patterns and dynamic markings.

*Allegretto moderato.*

DE BRACY.

. . . He, whom his fa-ther left to die or live, Was

The third system introduces De Bracy's vocal line. The tempo is marked *Allegretto moderato.* The lyrics are ". . . He, whom his fa-ther left to die or live, Was". The piano accompaniment is more active, featuring a melody in the right hand and arpeggiated chords in the left hand. Dynamic markings include *f dim.* (forte diminuendo) and *p* (piano). A pedal point is indicated with "Ped." and an asterisk.

suc-coured by a kind-ly Jew, and nursed By a fair Jew-ess; and by fate of

The fourth system continues De Bracy's vocal line with the lyrics "suc-coured by a kind-ly Jew, and nursed By a fair Jew-ess; and by fate of". The piano accompaniment continues with its characteristic arpeggiated texture.

war Jew - ess and Jew, and wound - ed knight Are here in - tern'd. None knows his name but

I; And if I breathe the name . . . of I van - hoe, Short were his

shrift. So, good my friend, be pa - tient. And, if this la - dy fair will

smile . . . on me, . . . Then will I save . . . thy son. . . .

My son . . . . de - fied me;            he is dead . . . to me.

will not buy his life with a foul bar - - gain.

**J** ROWENA. *più vivo.*

me !                      Oh,                      gal - lant knight, . . .                      I                      pray                      thee,                      Be                      deaf                      to him,                      and

to thine own . . . . worse thoughts; And save this wound - ed knight of

I . . . van - hoe! And I will pray . . . for

*Stringendo molto.*

thee. . . . Mer - - - cy! . . . mer - - - cy! In

*cres. molto.*

Ped. \*

*Molto vivace con fuoco.*

ROWENA.

mer . . . . cy save . . . him, In

DE BRACY.

In thy fair hands is life of I - - - van - hoe!

CEDRIC.

Kneel not to him! Re - mem - - ber who thou

*f*

Ped. Ped. \* Ped.

mer - - - - cy save . . . . him! . . . .

In thy . . fair hands is life . . of I - - - - van - hoe! . .

art, . . . . kneel not to him, . . . a high - way rob - ber!

Ped. \* Ped. \* Ped.

In mer - cy, in mer - cy In mer - - -

Fair . . - est la - - - dy, Re - mem - - - -

kneel not to him! . . kneel not to him! . . kneel not to him! rob - ber

cres. Ped. \* Ped. \* Ped. \*

19,001.

cy . . . save, . . . save . . .

ber in thy hands . . is life of . . I . . . van .

of the high . . way! Re - mem - ber, . . re - mem - ber who . . thou

Ped.

. . . him! In mer - cy save, In mer - cy save, in

hoe! . . In thy . . fair hands, in thy . . fair hands, in thy . . fair

art, . . Re - mem - ber who . . thou art, re - mem - ber

Ped. Ped.

mer . . cy save, in mer . . cy save, in mer . . cy

hands is life . . . of I - van - hoe, is life of

who, re mem - ber who thou art, re . mem - ber

Ped.

save . . . . .

I . . van . . . - hoe! . . . . .

who . . . thou . . . . art. . . . .

*ff*

*Allegro come Imo.*

*ff*

Ped. \* Ped. \* l'ed. \*

**N**

DE BRACY.

Wel - come, Sir Tem - plar! But I may not stay,

*(Enter BRIAN.)*

*p*

I must be gone to woo my cap - tive fair!

*(Exit DE BRACY.)*

*p*

**O** *Moderato.* THE TEMPLAR. RECIT.

Woo thou thy snowflake till she

*fp*



*Più lento.*

melt for thee; An - o - ther and a wild - er bliss be mine! My love ly Jew - ess!

Oh, she has drawn a spell a - bout my heart and whelm'd my soul with love! . . . Her

*Allegretto con moto.*

south - ern splen - dour, like the Sy rian moon, Draws the

*pp.* Ped. \* Ped. \* *simili.*

full tide of my re - bel - lious blood! Though

Death should clasp me close ere set of sun, This hour is

mine! . . . . . This hour is

*cres.* mine, . . . . . and mine . . . . . the ty - rant's

*cres.* *più f* *dim.*

mood, And I will woo her as the

*dim.* *p*

li - on woos, . . . . To bring his wild mate do - cile to his

side; And I will win her! as the li - on wins That

in the des - ert seeks his taw - ny bride. . . . I will

*With increased passion.*

woo her, I will win her, I will woo and win . . . her, as the

The musical score for 'The Maid of Judah' is presented in three systems. The first system features a vocal line with lyrics 'li . . . on woos and wins ! O Maid of Ju - dah,'. The second system contains piano accompaniment for the vocal line, marked with dynamics *f*, *dim.*, and *pp*. The third system shows the piano accompaniment for the piano part, marked with *Ped.* and an asterisk. The key signature is B-flat major (two flats) and the time signature is 4/4.

trem . bling in ... my arms, Proud is thy fate to ...

own my con - qu'ring sword ! Though Hell op - pose with

all its dire a - - larms, This hour is mine,

This hour is mine, and I, . . . and I thy lord, thy

*colla voce.*

*f*

ruth - less lord. If Death be host, I'll drain his cup for wine! Come,

*Animato.*

Ped. \*

night, come Death, So this wild hour be mine! . . .

*sf sf sf*

*molto cres. < ff*

*strepitoso.*

*pp* Ped. \*

*sf sf sf sf sf*

\*

## SCENE III.

*Andante quasi adagio.*

PIANO.

First system of the piano introduction. The right hand features a melody of eighth notes, while the left hand plays a series of chords. Dynamics include *f* (forte) and *p* (piano).

Second system of the piano introduction. The right hand continues with a melody, and the left hand plays a series of chords. Dynamics include *p* (piano).

Third system of the piano introduction. The right hand continues with a melody, and the left hand plays a series of chords. Dynamics include *dim.* (diminuendo).

ULRICA.

Ulrica's first vocal line. The right hand contains the vocal melody with lyrics: "Whet the keen ax - es, Sons of the". The left hand plays a series of chords. Dynamics include *pp* (pianissimo).

Ulrica's second vocal line. The right hand contains the vocal melody with lyrics: "Dra - gon ! Kin - dle the". The left hand plays a series of chords.

torch - es, Daugh - ters of Hen - - - - - gist !

Wave your long tress - es, Maids of Val -

- hal - la ! Wave your long tress - - - - - es,

Maids of Val - hal - - - - - la !

Ma - ny a war - - chief Migh - ty in

com - - - bat, Migh - ty in com - bat, Pale from the

death - blow, Wends to your greet - - ing. Light ye the

torch - - - es, Maids of Val - hal - - - -

*dim.*



la.

**B** REBECCA.  
Good mo - ther, of thy pi - ty say

What fate is mine? Speak, as thou art a wo - man! In mer - cy an - swer me!

**C** ULRICA.  
E - vil and dark thy fate shall be, Dark as the fate which long a - go Be - fell a no - ble Sax - on maid.

*Allegro vivace.*

Look on me! In this cur - sed place My

*p*

Ped.

\*

fa - ther, and my bre - thren twain, Their fair curls

clot - ted with their blood, Fought till they fell; and

ere the stair Was washed from that most ho - - - - ly

stain, I, the sole daugh - ter of their

race, I, who was once as proud as

*sf* *cres.* *molto.*

fair, Was sport of con-queror's wan - ton mood. If such my fate,

*Andante.*

*sf sf p*

what hope for thee? Is there no way of

*Allegro moderato.*

*p*

*Ped.* \* *Ped.* \*

19,001.

REBECCA.

safe - ty? Have mer - cy on . . . me!

Point . . . me out . . . a way! Be it through tor - tuous

*cres.*

paths, . . . where death . . . may lie, And I no more . . . be - hold . . . the

*p*

light . . . of day; Be it through ghost ly night . . . or

*Ped.*

*cres. b*

whelm - ing flood, Ghost - ly night, . . . . or whelm - ing flood, I will es -

*rall.*

*ff* *con passione.* *f*

Ped. \* Ped. \*

. say it! Is there no way . . of safe - ty?

*ad lib.* *F*

*a tempo.* *p*

Ped. \*

ULRICA.

No way . . . but through the gates of death, And

they . . . do o - pen late, too late! . . . .

*Andante.*

My task is done, My thread is spun, Fare - well! I leave thee to thy

**G**

REBECCA. RECIT.

fate. O stay with me, in mor - cy stay! Curse me, but leave me not! Thy pre - sence here Were

*f dim. p dim.*

ULRICA.

sure - ly some pro - tec - tion in my need. Not e'en the pre - sence of the Mo - ther of God can

*colla voce. f a tempo. p*

**H**

save thee from thy doom! Go, kneel to her, And see if she will save a Jew - ish girl.

*sf p p*

Whet ye the steel, sons of the

Dra gon, Kin dle the torch . . . es,

*dim.*  
Daugh - ters of Hen . . . . .  
*dim.*

. . . gist!

*Allegro.*

**J REBECCA.**

*Andante lento.*

O aw - ful depth be - low the cas - tle wall! Sheer down it falls and bare; No small-est

weed can find a cran-ny there. O for the wings Of which the Psalm-ist sang, that I might fly, And hide me from all

eyea. O Lord Je - ho - vah! aid me in this hour!

*Andante moderato.*



1. Lord of our cho-sen race, In hour of deep dis-tress And ut-ter lone-li-ness, I  
 2. Lord, on Thyname I cry From depths where no man hears, And half distraught with fears!

lift weak hands and pray Thee of . . . Thy grace, . . . Guard . . . . me, Je .  
 Stretch forth Thine arms to save me or . . . I die! . . . . Guard . . . . me, Je .

. ho . . . vah, guard me! . . . } Guard . . . . me, guard me,  
 . ho . . . vah, guard me! . . . }

Guard . . . . me, Je - ho - vah, guard . . . me! 1st time.

2nd time. *Un poco animato.*

me! Spi - rit, who mov - - - est

Ped. \*

ev - - - 'ry - where, O Thou, who know'st the

Ped. \*

deeps o' the sea And climb - - - est the heights o' the air,

**K**  
Now, in this nar - row place, I pray . . . Thee

of Thy grace De - scend . . . . . to me, De

scend . . . . . to me, I pray Thee of Thy

grace, . . . . . I pray Thee of Thy grace De - scend to me! Guard, . . . . .

in mer - cy guard, . . . . . O guard me! . . . . .

*Un poco lento come lmo.*

*colla voce.*

*dim.* *pp*

*p* *pp*

Ped. \*Ped. \*Ped. \*Ped.

19,001.

*Allegro agitato.*

(Enter the TEMPLAR.)

L. REBECCA. RECIT.

Take thou these jew - els; here is

*cres.* *f* *p*

Ped. \*

*a tempo.*

wealth e - now To give thee life of hap - py days; And when I leave these cas - tle walls For

*a tempo.*

ev - 'ry gem a thou - sand shall be thine. Now, nay, fair flower of

TEMPLAR. *Andante espress.*

*p*

Ped. \*

Pa - les - tine, Thou dost mis - take me; I am one . . .

More apt to hang . . . thy neck with O . rient pearl Than to

take jew . els from thee. I love thee, I

M

love thee! I love . . . thee! By my soul, . .

*f* *dim.* *p*

Ped. \*

I swear That not for all the wealth of all . . . thy tribe . . will I re - sign thy beau .

*cres.* *colla voce.*

Ped.

*Allegro non troppo.*  
REBECCA.

*a tempo.*

ty. Ah! . . . as thou . . . . . dost hope for mer . cy . .

*colla voce.* *p*

Ped. \* Ped.

. . . at the last. Stand back and hear me!

\* Ped. \* Ped. \*

<sup>N</sup>  
I am a Jew - ess, thou a Chris - tian knight; Ac

*mf* *p*

Ped.

- cur - sed in the sight of God and man Were our un .

\* Ped. \* Ped.

ho - ly . . mar riage. Fair girl, . . .

TEMPLAR

*f*

\* Ped \*

. . . I would not wed with thee, Wert thou the Queen of She - ba, Jew - ess born;

*dim.*

Nor wert thou Chris - tian dam - sel, would I wed. My vow for .

*p* *cres.* *p*

- bids me. See, on my heart the Cross!

*p* *pp*

REBECCA.

TEMPLAR.

Thou would'st ap - peal to thy most ho - ly sign? Thou art a

*pp*

Jew ess; the Cross is naught to thee.

*cres. molto, e stringendo.*

*a tempo 1mo.* REBECCA.

I hold my fath - er's faith, And if I err, May

*f sf sf sf*

Ped. \*

*a tempo.*

God for - give me— and He will for - give. But thou, a Chris - tian knight, wilt

*sf dim.*



TEMPLAR.

thou ap-peal To thine own Cross to aid thee in thy sins? Thou art a Jew - ess;

Ped. \* Ped. \* Ped.

REBECCA.

To the Cross . . . . .

the Cross is naught to thee.

\* Ped. \* Ped. \*

. . . ap - - peal . . . to aid thee in . . . thy sins?

*rall.* *a tempo.*

*sf* *dim. rall.* *p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

TEMPLAR.

Preach me no more, Daugh-ter of Si - rach! Let it suf -

- fice for thee That thou art cap - tive to my bow and

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The music is in a 4/4 time signature. The vocal line begins with a half note 'fice', followed by a quarter note 'for', a half note 'thee', a quarter rest, a half note 'That', a quarter note 'thou', a half note 'art', a quarter note 'cap', a half note 'tive', a quarter note 'to', a half note 'my', a quarter note 'bow', and a half note 'and'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

REBECCA.  
spear. If thou dost wrong me, then by heav'n I

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a half note 'spear.', followed by a quarter rest, a half note 'If', a quarter note 'thou', a half note 'dost', a quarter note 'wrong', a half note 'me,', a quarter note 'then', a half note 'by', a quarter note 'heav'n', and a half note 'I'. The piano accompaniment continues with the same eighth-note pattern, with some variations in the right hand.

swear I will pro - claim thy death - less in - fa - my Till each Pre -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a half note 'swear', followed by a quarter note 'I', a half note 'will', a quarter note 'pro -', a half note 'claim', a quarter note 'thy', a half note 'death -', a quarter note 'less', a half note 'in -', a quarter note 'fa -', a half note 'my', a quarter note 'Till', a half note 'each', and a half note 'Pre -'. The piano accompaniment continues with the same eighth-note pattern.

- cep - to - ry, each Chap - ter of thy Or - - der,

*cres.*

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a half note '- cep -', a quarter note 'to -', a half note 'ry,', a quarter rest, a half note 'each', a quarter note 'Chap -', a half note 'ter', a quarter note 'of', a half note 'thy', a quarter note 'Or -', a half note 'der,', and a half note. The piano accompaniment continues with the same eighth-note pattern, with a crescendo marking 'cres.' appearing above the right hand.

TEMPLAR.

Ring with thy shame! . . . . . And loud must

Ped. Ped.

be thy tongue If it be heard be - yond these cas - tle walls.

*f*

REBECCA.

Yield to thy fate! Ne - - - - - ver! The God of

*f*

Ped.

A - bra-ham O pens a path of safe - ty, Ev'n from the

19,001. \* Ped. \* Ped.

pit of in fa - my.

*con fuoco.*

\* Ped.

*ff*

*f* *con forza. Lento.*

Stand back, proud man! If thou but stir, I will leap down to death; and thou shalt know the

*f*

*TEMLAR.*

Jew-ish girl would ra - ther yield her soul To God than trust her hon - our to the Tem - plar Now, by my

*Moderato.*

U 

sword, art thou a noble heart! Mine must thou be, for now I know thy soul, And

*p* *sf*

*Andante.*



know it mate for mine; At-tend and hear! Our Ho-ly Or-der grows In pow'r great-er than the

*p*



pomp of kings; And of this Or-der I will be the

*p*



head. . . . . My mail-ed foot shall climb the throne of

kings, And my steel gaunt - let pluck their scep - tres

down. And thou shalt share my

glo - ry and my pride; For I will make thee

Em press of the East, Carve thee a throne more fair than

Ped. 19,001.

So . . . ly - man's; And thou and I,

*cres. e animando.*

fear - ing nor man nor God, . . . . . nor . . . . .

*cres. e animando.*

man . . . . . nor God, Shall sit, on high, . . . . . the

*cres. molto.*

*f* mo - . . . . . narchs, the crown - ed mo-narchs of . . . . . the

*ad lib.*

19,001.

Ped. \*

Ped. \*

*Allegro vivace.*

REBECCA.

world. Blas pheme no more Thy

Or - der of the Tem - ple Was formed for po - - ver -

- ty and chas - - ti - ty.

X  
Be - ware, rash man ! Blas - -

*p dolce.*



pheme no more! God's ar - rows fly . .

Ped. \*

a . . far to smite the proud.

Ped.

And know, if there were truth in

thy . . . wild words, And thou couldst throne me

19,001.

*un poco più lento.*

O'er the necks of kings, Ra . . .

*pp*

Ped.

. . . ther . . . would I go forth to mourn . . . my

*sf* *dim.*

life . . . . With Jeph . . . . thah's . daugh - ter

*p*

Ped.

*più animato.*

on the lone . . . . ly hills, . . . . Than sit with

*f* *sf* *dim.*

thee . . . on thy im pe rial throne.

*f*

God . . . judge thee, and not I!

*(Trumpet call heard in the distance.)*

*f*

What sound is that?

*p*

TEMPLAR.

A sum-mons, as I live! I must be gone to see who sounds so bold!

*pp*

REBECCA.

If 'twere some hope of safe - ty!

*a tempo con fuoco e sempre animato.*

TEMPLAR.

Hope not at all, or hope to mate with me.

Tho' the Arch - an - gel's trum pet sound ed war, I would re -

turn and dare . . . his . . . fier - y sword, . . .

**A A**

REBECCA.

Ped.

**Ped.**

**Bb**

Him who set His bounds to th'e - ter - - -

*cres.*

*pp*

*Ped.*

nal

sea,

**TEMPER.**

*sempre animato.*

I would de -

Hope not at all, . . .

*cres. sempre animato.*

- fy them, I would de -

Hope not at all,

fy . . . . . them,

I would re - turn . . . . . and

*cres.* *f* *sf*

de - fy . . . . . them

dare his fier - y sword, Ere . . . . . I would

*allargando.* *ff* *dim. allargando.*

In . . . . . the . . . . . name . . . . . of . . . . . Him . . . . .

cease . . . . . to . . . . . claim . . . . . thee . . . . . for . . . . .

19,001.

*Andante. (♩ = 0)*

a . . . bove, . . . a . . .

mine own, . . . mine

*Andante maestoso. (♩ = 0)*

Ped. \*

*p* *cres.*

- bove, O Je . . . ho . . . vah, guard . . .

own !

*f* *p* *cres.*

Ped. \*

*f*

. . . O guard ! . . .

*f* *rit.*

Ped. \* Ped. \*